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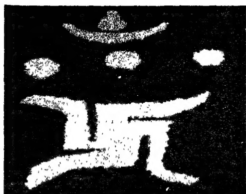
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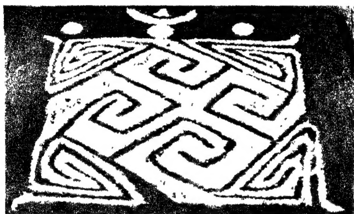
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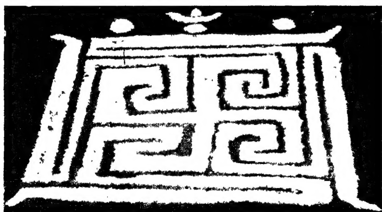
Plates

Mysterious *svastikas* as they indicate the four-fold roads of existence, as gods, humans, animals and those who remain in the hell. The three dots above symbolise the right faith, the right knowledge and the right conduct. The crescent is no other than the ultimate destination in the cosmogonical space, the Siddhasila whereupon the cone denotes the Siddhas. The Jiva will only ascend the Siddhasila after his peregrination through the afore-mentioned roads of existence by practising the right faith, knowledge and conduct. The arrangements and promise symbolised by the designs created by rice-grains are seemingly reminiscent of an astronomical knowledge and a faith in the need of journeying through the universe of experience. To an astronaut the Siddhasila may appear as hovering like a space-ship high above the *svastika* that may obviously suggest a heavenly body. The Jaina devotees make such design before the images of the Tirthankaras (Siddhas) in temples to achieve communication with the state of freedom beyond all existence.

Designs produced by Sm. Hawabai Banthia, Bikaner







A Journey through the Universe of Experience

SONG TO TRUTH

CLARE ROSENFIELD 'BRAHMI'

[Out of ecstasy of appreciation of twelve talks on the ancient bhāvanās by her Gurudeva Sri Chitrabhanu, this poem was composed. This we are printing for the benefit of our readers.—Editor]

Walk hand in hand with truth, O souls !
Walk hand in hand with truth,
For like unto a tree it is,
Steadfast and firm and sure ;

It offers thee its peace, its shade,
Its solace, quiet love,
When strikes thy time of drought, of need,
When solid ground's asunder ;

It pours upon thee sweet divine,
The nectar of fruition,
It quenches thirst of soul to know,
Soothes throbs of heart to feel ;

Awakens thee to source of life,
Thy living fount of life,
Uplifts thee from the realm of forms,
Transforms thee with one glimpse ;

It is like standing tall upon
The farthest mountain peak
When wind and sound roar through thy limbs
Whilst thou remain in tune,

Composed, unbent, thou art become
Thyself the tree of truth,
All-knowing in thy fearlessness,
In living sap thy roots.

* * *

O seekers of the light, rejoice !
For gifts hast thou been given,
Treasures of the deep, *bhāvanās*,
Twelve of truth's reflections ,

Upon these twelve can rest thy feet,
Upon these twelve can see
Thy Self's reflection of its Self,
Toward them thy face can turn.

And bask within their radiance,
As flowers gaze at sun.
Merging with them, thou wilt emerge
Enlightened sparks of truth ;

Direct thy feet upon their steps
And see thy burdens lifted,
Penetrate thy being's depths
With vision, knowledge, bliss,

And watch thy soul ignite with light
Till transmutation thou
Art nought but blessedness divine,
Unfluctuating peace

* * *

Sing praises to discerning eyes
Which know what is *anitya*,
The ever-changing energy
Which lives in its own kind,

Forming and unforming form,
Renewing cyclic form,
Though stretch and strain it cannot reach
The *nitya*, the permanent ;

Wherefrom the living energy
Which animates all forms,
One leap and thou art dwelling there
In formless real, in bliss.

* * *

And lo ! Observe *aśaraṇa*,
The state of no-protection,
For what is made can be unmade,
Affording thee no shelter.

For what—this body, mind, all forms ?
Extract from them their best !
Thy goal they're not ; thy tools, let's say,
To realize the Self.

Grieve not for things which come and go,
Observe instead the flow,
The ever-present stream of truth
Vibrating in transcendence ;

Open to the *Arihante*,
Conquerers of Self,
Receive within the *Siddhānum*,
The purest, the supreme ;

Be with *Sāhu*, saints sublime
Who tread the path of peace ;
Open to the Utterances,
The Teachings of Omniscients.

Thy soul awaits thine offering,
Drop ego and be free,
To open full thy door unto
Truth's great immortal stream.

Relinquish mind to bowing down
And reap the infinite !
Attune thyself to wholeness, this,
By life be touched and healed ;

And this shall be thy *śarana*,
Thine own abode, thy home,
Whence emanates eternally
The flow of blessed life.

* * *

Now use the *prajñā*, inner eye
To watch the turning wheel ;
Samsāra moves ; it spins and changes ,
It carries thy fortunes upon ;

From past unawareness inviting thy *karmas*,
It brings thee the highs and the lows,
But watch from a distance, from center, from here,
Untie thyself from the wheel ;

Observing the link between changing and changeless,
From pain wilt thou liberate Self,
The earth will keep spinning but thou wilt not,
The wheel will turn under thy feet ;

And body will act and receive and transmit
Until mission of soul is fulfilled ;
Throughout the motions of circling *samsāra*,
Remain thou wilt at the hub,

Untouched by praise, unaffected by blame,
Undisturbed by name or fame,
Knowing thy freedom while dwelling in form,
Thy gift from reflecting on truth

* * *

And this brings knowledge of *ekatva*, the one,
From *bahutva*, the many, withdraw,
By seeing to crave after many is pain
While living in oneness is bliss .

And bliss is peace and peace is one
And nought else is but this,
Uniting living breathing forms
In reverence and peace.

* * *

Continue to sift the *anya* from *sva*,
The other from Self, from one's own,
The unreal from real, the chaff from grain,
The dross from purest of gold,

For thou art the gold, inherently pure,
Discover that seed of thy Self,
Nourish and moisten it, weed out the weeds
Give it the space to unfold.

* * *

On *śuci* ascending, *aśuci* descending
Reflect and distinguish between,
Know that each cell of thy body will go
Along with the cycle of breath,

That is *aśuci*, the elements four,
The gravitational force,
But see how thy *śuci*, thy flickerless flame,
Thy quest for the noblest remains

So cast off thy nets of sorrow and greed,
Of enmity, pride, and deceit ;
Be not attached to what thou art not,
But be what thou art in a flow.

* * *

Now keep thy knowing eye upon
Āsrava, the inflow,
Vibrations which from mindless past
In ignorance were sent,

When not yet kindled bright, aware,
Thy mind was swayed and swerved,
Inviting dust to settle in
And cloud thy clear perception.

That which is muddy and confused,
Observe, cognize, remove,
Cleanse consciousness of all but Self,
Be one with soul serene.

* * *

Samvara ! Stop ! Close off the dam !
Lock doors to the inflow !

The mind must cease its fight for pride.
Its scheming and pretense ;

It can be calmed, refined, restrained,
To see with inner sight
That outer world is meaningless
Until the inner's known ;

And winning-losing equal are,
They cannot be the goal ;
To see exactly as it is,
In that thy freedom lies ;

For that thou must come to a stop
And halt the goings-out
And motiveless dive into Self,
Retrieve thy treasure, life !

* * *

Nirjarā ! Drop ! Forgive and forget !
Make space in thy heart for the new !
When heart is fresh and clean, in love.
It opens to give and receive,

Then wilt thou be a friend to life
And help all those in need,
Released from old entanglements,
Thy selfless love is freed.

* * *

Now with thy newfound clarity,
Thine insight knows this world,
This two-fold *loka*, inner, outer.
Of forms contained in space ;

It knows how forms of matter move
Toward their disintegration ;
It recognizes mind as well
As ever-changing shapes ;

It sees how changing processes
    Occur in what's called time,
And watches matter drop away
    As soul aims for sublime.

Thanks to laws of motion, rest,
    The process takes its course,
No sooner known than fears of unknown
    Vanish from thy life ;

And so the world of *loka* turns
    Into thy living room
Inhabited by limitless,
    Thyself, all-knowing, free.

* * *

So tarry not in this thy life,
    Of value infinite,
Lose not a second unto grief,
    Rejoice in now eternal!

For after countless steps, nay lives,
    Thy feet have found their way,
Thou tread the pathless path to peace,
    The road to thy fulfilment.

Give thanks to *bodhidurlabha* !
    How rare this gift to find !
Enlightenment, it sits upon
    Thy crown, thy brow, thy vision

Look in ! Look up ! See there thy Self !
    'Tis shining like the flame ,
Cease full thy steps, bestill thy tongue,
    Gaze deep upon thy soul.

* * *

O *Dharma* ! *Dharma* ! *Dharma* ! *Dharma* !
    Truly art thou named !
Reality untouched by form,
    The binding force of love,

All-truth's own inner measurement,
Imposing self on none,
Highest nature to love and feel
All living life as one.

* * *

O Life ! I offer this to thee,
For nought to live but this—
To smoothe away the knots of heart
And open wide its doors,

To melt away the walls of mind
And flood it with the light
Which pours upon from universe
As gifts of the eternal,

From heart and soul omniscient ones
Delivered us their word,
Reflections of truth's voice divine,
Sing joy that we have heard !

I bow to the radiant Light in all.

Development of the Jaina Concept of Soul

MOHANLAL MEHTA

The *Ācārāṅga* uses the terms *cittavat, jīva, ātman*, etc. for the animate, sentient, living or conscious substance, i.e. soul. The inanimate substance is signified by the terms *acitta, acetana*, etc. The words *prāṇa, bhūta* and *sattva* have also been used to indicate the living being. In the course of time the terms *jīva* and *ajīva* were generally adopted to denote the living and non-living substances respectively.

The *Ācārāṅga* defines soul (*ātman*) as knower.[1] Souls are of two types : worldly and liberated. The liberated souls are devoid of all material forms, qualities and associations.[2] The worldly souls or living beings are of two kinds : mobile-bodied (*trasa*) and immobile-bodied (*sthāvara*). The immobile-bodied souls are of five types : earth-bodied, water-bodied, fire-bodied, air-bodied and plant-bodied. These six varieties of living beings are known as *ṣaḍjīvanikāyas* in the *Ācārāṅga*, etc. Since the living beings transmigrate from one body to the next, it is implied that they are body-sized, i.e. equal in extent to the bodies they occupy. In other words, they undergo contraction and expansion. This is the position of the conscious substance in the *Ācārāṅga* as well as in the *Sūtra-Kṛtāṅga*.

The *Bhagavatī* defines soul as the sole possessor of cognition (*upayoga*).[3] It classifies the world of living beings into five types : one-sensed, two-sensed, three-sensed, four-sensed and five-sensed. The immobile-bodied souls constitute the first type, whereas the mobile-bodied beings form the remaining four types. To give an exhaustive account of soul the *Bhagavatī* resorts to a number of points of investigation, such as cognition, activity, belief, *karma*, body, region, class, substance, mode, time, temperament, instinct, indeterminate cognition, determinate cognition, vice, virtue, human endeavour, etc. They appear in so many forms on so many occasions. No arguments are advanced to corroborate the contentions.

[1] *Acaranga*, 191.
[2] *Ibid.*, 176.
[3] *Bhagavati*, p. 149 a.

The *Prajñāpanā* gives a comprehensive account of the nature of soul. Almost all general information concerning the living beings is offered in the first five chapters of this canonical text. The first chapter presents an elaborate classification of the animate world. The second chapter gives information as to which parts of the world are inhabited by which classes of living beings. The third chapter deals with the relative numerical strength of the different classes of living beings. The life-duration of these classes is given in the fourth chapter. The fifth chapter makes an enumeration of the counts on which two worldly souls may be compared with each other. All these and similar other details are mostly dogmatic

The *Prajñāpanā* devotes several chapters to the problems related to body and bodily activities. Similarly, it devotes a number of chapters to the problems related to cognitive, affective and conative activities. Some of the chapters are exclusively devoted to the treatment of *karma* which is at the root of all worldly life

The *Jīvājīvābhigama* classifies the world of living beings variously in its different chapters. These may be called natural classifications. In the case of each classification the following questions are discussed :

1. Sub-classification
2. Life-duration
3. Period of continuous existence
4. Period of continuous non-existence
5. Relative numerical strength

Much of the subject-matter of the *Jīvajīvābhigama* is common with the *Prajñāpanā*

The *Jīvājīvāvibhakti* chapter of the *Uttarādhyayana* offers a most basic account of the living beings. Whereas the *Prajñāpanā* describes the classes of living beings in the simple order of one-sensed, two-sensed, three-sensed, four-sensed and five-sensed, the *Uttarādhyayana* first divides the living beings into two broad classes, viz. immobile and mobile, and then sub-divides the former into three classes, viz. earth-bodied, water-bodied and plant-bodied, and the latter into three, viz. fire-bodied, air-bodied and gross-bodied (*udāratrasa*). The gross-bodied class consists of the two-sensed beings, etc. This procedure is adopted in the *Jīvājīvābhigama* also (chapter I) and in later times Umasvati also supported it,[4] but it was foreign to all old canonical texts and Digambara works.

[4] *Tattvarthasutra*, 2.12-14.

The *Rājapraśnīya* is the first Jaina work to advance arguments for the independent existence of soul. It adduces a number of arguments to convince that soul is something different from body. Even if imperceptible (by the sense-organs) soul is a real entity just as so many physical things are real even if imperceptible. The omniscient has a direct perception (extra-sensory perception) of this entity. The same soul can occupy an elephant's body in one life and an ant's in another. It is capable of contraction and expansion just like the light of a lamp.[5]

The *Tattvārthasūtra*[6] on the whole reproduces in a more systematic way the traditional material relating to the problem of soul. It deals with the following questions in this connection :

1. Different states of soul
2. Cognition as the difining characteristic of soul
3. Souls in bondage and liberation
4. Souls with mind and without mind
5. Mobile-bodied and immobile-bodied souls
6. Sense-organs and their objects
7. Process of transmigration
8. Different birth-places and births
9. Five kinds of bodies
10. Sexual urge
11. Premature death
12. Contraction and expansion of soul
13. Function of souls.

Later Jaina philosophers vindicated the nature of (worldly) soul[7] as essentially conscious, changing, doer, direct enjoyer, equal in extent to its body, different in each body and possessor of material *karmas*. The existence of soul is proved by direct experience etc. It attains emancipation, which consists in the annihilation of all the *karmas*, through right knowledge and right conduct.

[5] *Rajaprasniya*, 65-74.

[6] Chapters II and V.

[7] *Pramana-naya-tattvaloka*, 7.55-57.

Folk Culture as depicted in Sramaṇa Literature

BHAGCHANDRA JAIN

Folk culture reflects the socio-psychology based on the environment of religion, history and philosophy of a particular nation, group or sect. It reveals the sentiment and character of the society. Therefore it has its own place in understanding the history and culture of a particular group.

Folk culture includes folk-lyrics, folk-ballads, folk-tales, folk-dramas and folk-festivals, phrases and idioms, riddles, cradle songs, etc. The Sramana (Jaina and Buddhist) literature consists of all these elements of folk culture. In this context, the *Samaññaphalasutta* of the *Dīgha-nikāya* gives a general impression about the folk culture prevailed at the time of Buddha. The following elements can be mentioned from the *Sutta*.

naccam, gītam, vāditam, pekkham, akkhānam, pānissaram, vetālam, kumbhathunam, sobhanakam, candalam, vansam, dhovanam, hatthiyuddham, assayuddham, mahisayuddham, usabhayuddham, ajayuddham, mendayuddham, kukkutayuddham, vattakayuddham, dandayuddham, mutthiyuddham, nibbuddham, uyyodhikam balaggam, senabyuham atthapadam, dasapadam, akasam, pariharapatham, santikam, khalikam, ghatikam, salakahattham, akkham, pangaciram, vankakam, mokkhacikam, cingulikam, pattalhakam, rathakam, dhanukam, akkharikam, manesikam.

This refers to the festivals games, dances and other folk elements. Under the *culasila, majjhamasila* and *mahāsila* some more folk elements can be traced out. Buddhaghosa explained these words in the *Sumangalavilāsini*.[1]

Communal gatherings is a basic element in folk culture. During such occasions the worship of folk deities was very common. Dance, music, feasting, offering of flowers, lighting of lamps, etc., were commonly done with full devotion to their deities. These gatherings were called *Maha*

[1] *Sumangalavilasini*, Part 1, p 70-85

or fair. The *Nāyadhammakahāo*,[2] one of the Jaina *Angas* refers to the following *Mahas* or fairs :

1. Indamaha (Festival of Indra)
2. Khandamaha (Festival of Skanda)
3. Ruddajatta (Festival of Rudra)
4. Sivajatta (Festival of Siva)
5. Vessamanajatta (Festival of Vaisravana)
6. Nagajatta (Festival of Naga)
7. Jakkhajatta (Festival of Yaksa)
8. Bhuyajatta (Festival of Bhuta)
9. Naijatta (Festival of Nadi)
10. Talayajatta (Festival of Tadaga)
11. Rukkhajatta (Festival of Tree)
12. Ceiyajatta (Festival of Caitya)
13. Pavvayajatta (Festival of Mountain)
14. Ujjanajatta (Festival of Garden deity)
15. Girijatta (Festival of Mountain deity)

In addition to these *Mahas* the *Rājapaseniya* Sutta adds some more *Mahas* to this list

1. Maundamaha (Festival of Mukunda)
2. Thubhamaha (Festival of Stupa)
3. Darimaha (Festival of Cave)
4. Agadamaha (Festival of Water Well)
5. Sagaramaha (Festival of Ocean)

Jain literature refers to other religious sects which are related with one or other folk elmements For instance, Gotama, Govratika, Kukkaiya, Mohariya, Giyaraipiya, Naccanasila, Bhuyakammiya, Koiyakaraka, etc.

The Buddhist literature also gives some more information about the folk cults. The *Niddesa*[3] mentions the worshippers of deities as follows ·

1. Hatthivatika (worshippers of the Elephant deity)
2. Assavatika (worshippers of the Horse deity)
3. Govatika (worshippers of the Bull deity)

[2] *Nayadhammakahao*, 1.25 ; *Vyakhya Prajnapti*, 3 1 , *Nisithasutra*, 8.14.

[3] *Mahaniddesa*, 1.89 and 310 , *Ancient Indian Folk Cults* by V S. Agrawal, p. 11.

4. Kukkuravatika (worshippers of the Dog deity)
5. Kakavatika (worshippers of Crow deity)
6. Vasudevavatika (worshippers of Vasudeva)
7. Baladevavatika (worshippers of Baladeva)
8. Punnabhaddavatika (worshippers of Purnabhadra)
9. Manibhaddavatika (worshippers of Manibhadra)
10. Aggivatika (worshippers of Fire)
11. Supannavatika (worshippers of Suparna)
12. Yakkhavatika (worshippers of Yaksa)
13. Asuravatika (worshippers of Asura)
14. Gandhabhavatika (worshippers of Gandharva)
15. Maharajavatika (worshippers of Maharaja)
16. Candimavatika (worshippers of Moon)
17. Suriyavatika (worshippers of Sun)
18. Indavatika (worshippers of Indra)
19. Brahmavatika (worshippers of Brahma)
20. Devavatika (worshippers of Deva)
21. Disavatika (worshippers of Dika)

The *Milindapanha*[4] also mentions the names of the followers of folk deities as follows .

1. Pabbata (followers of the Mountain)
2. Dhammagiriya (followers of Dharmagiri)
3. Brahmagiriya (followers of Brahmagiri)
4. Pisaccha (followers of Pisaca)
5. Manibhadda (followers of Manibhadra)
6. Punnabhadda (followers of Purnabhadra)
7. Candima (followers of Moon)
8. Suriya (followers of Sun)
9. Kalidevata (followers of Kali cult)
10. Siva (followers of Siva cult)
11. Vasudeva (followers of Vasudeva).

As in *Aupapātika* and other *Sūtras*,[5] the *Majjhimanikāya*[6] also mentions the followers of Bull and Dog (Gobrata and Kukkuravrata). The *Aṅgavijjā*,[7] a Prakrit text of about 3rd century A.D. refers to the following folk deities :

[4] *Milindapanha*, p 190 (Vadekar edition).
[5] *Aupapatikasutra*, 38-41 ; *Nayadhammakahao*, 15.
[6] *Majjhimanikaya*, pt. 3, p. 100 (P.T.S. edition).
[7] *Angavijja*, 51, p. 204-6 (Devatavijaya).

(1) Yaksa, (2) Gandharva, (3) Pitra, (4) Preta, (5) Vasu, (6) Aditya, (7) Asvina, (8) Sarasvata, (9) Apsara, (10) Vaisravana, (11) Naksatra, (12) Graha, (13) Candra, (14) Tara, (15) Baladeva, (16) Vasudeva, (17) Siva, (18) Skanda, (19) Visakha, (20) Agni, (21) Marut, (22) Sagara, (23) Nadi, (24) Agni, (25) Indragni, (26) Brahma, (27) Upendra, (28) Giri, (29) Yama, (30) Varuna, (31) Soma, (32) Ratri, (33) Divasa, (34) Sri, (35) Airani, (36) Prthivi, (37) Ekanasa, (38) Navamraga, (39) Suradevi, (40) Naga, (41) Asura, (42) Suparna, (43) Dvipakumara, (44) Samudrakumara, (45) Disakumara, (46) Agnikumara, (47) Vayukumara, (48) Stanitakumara, (49) Vidyutkumara, (50) Pisaca, (51) Bhuta, (52) Yaksa, (53) Raksasa, (54) Candra-surya, (55) Grahagana, (56) Nagi, (57) Senavati (58) Vanhi, (59) Raksasi, (60) Pisaci, (61) Bhutakanya, (62) Gandharvakanya, (63) Kinnara, (64) Kinnari, (65) Yaksini, (66) Vanaspatikanya, (67) Parvatadevata, (68) Samudranadikanya, (69) Tadagapalvaladevata, (70) Sri, (71) Buddhi, (72) Medha, (73) Latadevata, (74) Vasudevata, (75) Nagaradevata, (76) Varcasdevata, (77) Ukkurudikadevata, (78) Uttama-majjhima-pacchavara, (79) Aryadevata, (80) Mlecchadevata.

The same book[8] further gives another list of folk deities as follows:

(1) Vaisravana, (2) Visnu, (3) Rudra-Siva, (4) Visakha, (5) Skanda, (6) Kumara, (7) Brahma, (8) Baladeva, (9) Vasudeva, (10) Pradyumna, (11) Parvata, (12) Naga, (13) Suparna, (14) Nadi, (15) Arya, (16) Airani, (17) Marrika, (18) Sakuni, (19) Ekanasa, (20) Sri, (21) Buddhi, (22) Medha, (23) Kirti, (24) Yaksi, (25) Sarasvati, (26) Raksasi, (27) Apsara, (28) Girikumari, (29) Samudra, (30) Samudrakumara, (31) Dvipakumari, (32) Vyaghra, (33) Simha, (34) Hasti, (35) Vrsabha, (36) Brahma, (37) Candra (38) Aditya, (39) Graha, (40) Naksatra, (41) Taragana, (42) Maruta, (43) Vatakanya, (44) Yama, (45) Varuna, (46) Soma, (47) Indra, (48) Prthivi, (49) Disakumari, (50) Sri, (51) Medha, (52) Buddhi, (53) Kuladevata, (54) Basudevata, (55) Varcasdevata, (56) Smasanadevata, (57) Prthividevata, (58) Vidyadhara, (59) Vidyasiddhi, (60) Carana, (61) Vidyadhari, (62) Sarvavidyadevata, (63) Devavidya, (64) Devavidyadhipati, (65) Maharsi.

The *Jātaka* literature refers to the *Samāja* festivals where dance, music, games, and other entertainments were used to take place. The Jain literature refers to the *Sankhadi* where communal meals were taken with some entertainments. *Samāja* and *Sankhadi* connote perhaps the one and the same thing. *Sankhaḍi* was a very popular festival which

[8] *Ibid., Adhyaya* 58.

continued continuously for a number of days. Jain monks were not expected to take their alms from such *Sankhadis*.

Some other types of entertainments were also mentioned. For instance Khullaya, Vattaya, Adoliya, Tindusa, Pottulla, Sadollaya, Sarapata, Gorahaga, Ghatiga, Dindima Celagola, etc. were popular games at the time of Mahavira.[10] Pajjosana (Paryusana), Dipavali, Raksavandhana etc. were the names of prominent religious festivals of the Jainas. Other types of common festivals were also mentioned in Jain literature.[11]

The Buddhists were used to worship Cetya, Stupa, Tree, Bodhitree, Giribhanda, etc. Mara, Naga, Sakra, Brahma, Mahabrahma, etc. were the main Devas of that time which were worshipped by the common people.

The Jain and Buddhist literature are abound with the ancient folk-tales, folk-lores, etc These have been used in explaining their religious dogmas This material should now be brought into notice by the modern scholars.

9 *Brhatkalpabhasya*, 1.3140 *Curni*, *Acaranga*, 2.1 2 ; *Nisitha Bhasya*, 3.14.

10 *Sutrakrtanga*, 4.2.13 ; *Avasyakacurni*, p.392 , *Dighanikaya*, *Brahmajalasutta*.

11 *Madanotsava*, *Vivahotsava*, *Putrotsava*, *Naksatrotsava*, *etc*. See *Pindaniryukti*, 214-15 , *Nayadhammakahao*, 1.21 ; *Brhatkalpabhasya*, 1.3285 ; etc.

Bahubali

GANESH LALWANI

For becoming sovereign monarch, Bharata, son of Rsabhadeva, eonquered whole of India. He was victorious everywhere.

On his way home he remembered his younger brother. He had not received his submission as yet.

So he sent his messenger to Taksasila requesting him to come down to Ayodhya. He thought, he would acknowledge his supremacy without giving him any trouble.

But things did not happen as he thought. The messenger returned from Taksasila with a message. There was no difficulty in Bahubali's coming to Ayodhya, specially when Bharata was requesting for it. But he wouldn't like to return as his vassal.

Bharata became angry on hearing this. He called his generals. Taksasila was to be taught such a lesson so that men will remember it for ever.

The fight continued for a long time. Many warriors were killed. But that did not settle who was victorious.

When Bharata saw that most of the army with which he advanced on Taksasila had been destroyed he apprehended humiliation and defeat. That evening when Bahubali came to Bharata's camp to enquire about his health after the day's fight Bharata said to him, "O Bahubali, we both are losing men and material in this fight. It is not good for both of us. Why not then we settle our dispute by a duel ?"

Bahubali said, "I agree with you. I also was thinking in this line."

Then they both chalked out the ways by which they would fight the duel.

But in the first four tournaments Bharata was defeated. The last was a combat with fists. Bahubali said to Bharata, "You strike me first, because you won't be able to withstand when I strike."

Bharata by this time had realised that what Bahubali spoke was true So he struck first

Bahubali's leg unto the ankles went down into the earth But he recovered himself and stood before him again.

Now is Bahubali's turn to strike Bharata became afraid of the result For his own life he took a measure what was unbecoming and threw his *cakra* (disc) at him

It harmed not Bahubali, and returned to the thrower The *cakra* kills not relatives.

But this unjust act of Bharata enraged Bahubali. As a pugilist of super-human strength he raised his fist to strike with vengeance

But in the meantime something happened unexpected

Suddenly he became conscious of his own self. It was all bliss, free from the dust of pride or injury

Then why he would kill his own brother Bharata ? Tears rolled down his eyes

The raised fist automatically fell on his own head to tear his own hair, an act to be performed at the time of initiation in the way of the Nirgrantha He then told to his elder brother Bharata, "Take this kingdom of Taksasila. What shall I do with this ? I am going to conquer that kingdom by which I will get bliss eternal."

Bahubali became a monk and gave himself to austerities He was so absorbed in meditation that creepers scrolled round his legs and ant-hills rose beneath.

Brahmi and Sundari were two daughters of Lord Rsabha. Long since they had renounced the world and had become nuns. One day they asked the Lord, "Where is Bahubali? Has he attained *kevala*-knowledge ?"



They sang this in the broad light of the day. They sang this in the starry darkness of the night.

"No", said the Lord. "He is still meditating. A little ego is obstructing his *kevala*-knowledge."

"What ego?"—they asked again.

"Sense of pride." said the Lord. "As he will have to bow to his younger brothers who have already become monks according to the rules of the Sramanic order, he is not coming to me. When this pride will go, he will acquire *kevala*-knowledge."

Then Brahmi and Sundari went there where he was meditating and began to sing, 'Brother, *kevala*-knowledge cannot be acquired by riding on an elephant.'

They sang this in the broad light of the day. They sang this in the starry darkness of the night.

Little by little that song went down through his ears. Little by little it entered into his consciousness It stirred his mind: 'Is he riding on an elephant ? Where is that elephant ? But nuns never tell a lie.' So he began to think again

Then the meaning of the song became clear to him How could he expect *kevala*-knowledge when he was not able to forsake his ego? But what was the nature of that ego ?

Bahubali searched his own self. With intense introspection, he realised the nature of that ego 'How meaningless?' he thought,'Such an insignificant pride obstructed his *kevala*-knowledge so long!'

After casting aside that ego just as he moved to go to Rsabhadeva he obtained the *kevala*-knowledge.

Who is the Lengha-deva of the Govindapur Copper-plate of Laksmana Sena?

CHITTA RANJAN PAL

In the year 1919, a copper-plate was discovered during the time of excavation of a tank in the village of Govindapur in the South 24 parganas. Pandit A. C. Vidyabhusana published the full version of the plate in the Bengali Journal, *Bhāratavarṣa* in 1332 B.S.[1] After several years Sri N. G. Mazumder, one of the famous archaeologists of Bengal re-edited the plate in 1929 with necessary corrections.

The celebrated copper-plate was issued by Maharajadhiraja Laksmana Sena the last great Hindu king of Bengal who ruled from c. 1179 A. D. to 1207 A.D.[2] The copper-plate states that Laksmana Sena donated to a Brahmana named Vyasadeva Sarmana, a piece of land in the village of Viddara-sasana, in Vetadda-caturaka in the *paścim*-Khatika belonging to Vardhamanabhukti having its four boundaries as follows. "To the east, the river Ganges, half boundary to the south *Lengha-deva-maṇḍapī-sīmā*, another boundary, to the west, the orchard of pomegranates, another boundary, to the north Dharmanagara, another boundary."[3]

Sri Kalidas Dutta, who made extensive exploratory tours in the South 24-parganas during the 3rd decade of the present century, especially in the Sundaravana area, identified Dharmanagara and Viddara-sasana with the present Dhamnagar[4] and Sasan[5] respectively, situated in South 24-parganas. Betadda, the head-quarter of the Caturaka has been identified with present Betar near Sibpore, opposite Calcutta by the famous scholar R. D. Banerjee.[6]

Now the question arises—what is the meaning of '*Lengha-deva-maṇḍapī*' or what did the composer of the inscription mean to say by the term ? Sri N. G. Mazumdar had translated the compound word as the "temple of *Lengha-deva*".[7] But he did not clearly state the meaning of the word '*Lengha*' in the compound of '*Lengha-deva*.' Moreover he did not make any attempt to identify the God, rather he skipped over the meaning of the word.

Incidentally, it may be stated that Pandit A. C. Vidyabhusana, who was the first to publish the transcript and translation of the grant, read

the word in question as '*Legha-deva*'[8] and not as '*Lengha-deva*'. But Sri N. G. Mazumder had shown that the letter in question should be read as "ngh"[9] and not as "gha" as suggested by Pandit A. C. Vidyabhusana. It seems that scholars of repute and well-versed in epigraphy have accepted the suggestion made by Sri N. G Mazumder as none has controverted him

As the meaning of the word has not been properly explained, it will be worthwhile to suggest the probable meaning of the term. '*Maṇḍapī*' generally means a temple of a god or an enclosure for the assemblage of the devotees of a god or goddess. So the compound word '*Lengha-deva-maṇḍapī*' means a temple of '*Lengha-deva*', an enclosure for the assemblage of the devotees of '*Lengha-deva*' But who is the '*Lengha-deva*'? In the whole of the Brahmanical Hindu pantheon there is no god having the appellation of '*Lengha-deva*' So there is ample scope to suggest that the deity in question probably belonged to other religious sect than Hindu.

A suggestion may be put forward that the word '*Lengha-deva*' is nothing but a scribe's mistake for '*Linga-deva*.' That the word '*Lengha-deva*' is not a scribal mistake is evident from the fact that some such word as '*Lengha-vadā*' has been found occuring in another copper-plate grant which cannot be far removed from the time of Govindapur Copper-plate grant of Lakṣmana Sena The copper-plate in question is the celebrated Kamauli Copper-plate grant of Vaidya-deva.[10] Vaidya-deva was once the favourite minister of the Pala king Kumarapala, son of the great emperor Ramapala, but later on he assumed independance in Kamarupa and issued the said grant to a Brahmin, named Sridhara,[11] on the fourth year of his reign Dr. Mazumder tentatively placed the accession of Kumarapala to the throne of Gauda at c.1130 A.D.[12] So, Vaidya-deva must have flourished as an independent king in Kamarupa a little later than 1130 A D The Govindapur Copper-plate grant, on the other hand, was probably issued in c. 1181 A D.[13] if we assume with Dr. Mazumder that Lakṣmana Sena had ascended the throne of Gauda on c 1179 A D.

After a moment's digression, let us come to the point. The word '*Lengha*' has been found occuring as an adjective to another word in the compound word of '*Lenga-vadā*' in the Kamauli Copper-plate. The line containing the said word runs as follows :

गेशानदिश : शिङ्गि-आधर-शीमा सेङ्ग वडा भोग्ये कसपलाभ् ।[14]

However difficult, it may be, to make out the exact meaning of the line, it is certain that the word '*Lengha*' occurs there signifying a

different meaning than *'Linga'* or *'Phallus'*. The occurrance of the same word in the same adjective form in another near-contemporary inscription precludes the possibility of its being a scribal mistake in the Govindapur Inscription of Laksmana Sena

Now another suggestion may be made that the word was the corrupt form of *'Linga-deva'* or the phallic representation of Siva, the great God of the Brahmanical Hindus.

That *'Lenga-deva'* is not a corrupt form of *'Linga-deva'* or a phallic representation of Siva can be shown conclusively by putting the following arguments.

The great God Siva was the family deity of Sena dynasty. This is evident from the *Sadāśiva* Seal affixed to the Charters of the kings of this line Vijaya Sena, the founder of the greatness of the dynasty and Vallala Sena, the greatest monarch of the line, were Saivites by religious persuasion as is proved by the Deopara *Praśasti*,[15] Barrackpore Copper-plate[16] of Vijaya Sena and Naihati Copper-plate[17] of Vallala Sena which open with the obeisance to Lord Siva. Though the Govindapur[18], Tarpanadighi[19] and Madhainagar[20] Copper-plates of Laksmana Sena begin with the obeisance to God Narayana yet in these grants Lord Siva, the family deity of the Senas had been invoked in beautiful verses. Even the later inscriptions of Visvarupa Sena[21] and Kesava Sena[22] are replate with reverential references to the great God Siva

A close and critical perusal of these inscriptions leaves no doubt that the composers along with their patron kings had unlocked the gates of their hearts to release the pent-up devotion for Siva, their family deity and that they were well acquainted with all the forms (including the phallic form) in which the God Siva is worshipped by his devotees. So, had the temple in question housed some phallic image of Lord Siva, the composer would have mentioned it reverentially adding some honorifics to the deity housed there-in and would not have dismissed the temple of the great god at the time of its description in a cursory and derisive fashion as he really did.

The fore-going arguments help us show that *'Lengha-deva'* cannot be equated with *'Linga-deva'* or phallic image of Siva. On the other hand if we suppose that by the word *'Lengha-deva'* the composer of the *Praśasti* wanted to describe some god characterised for his nakedness—we will not be wrong. In the Hindu pantheon all the principal gods are clad in celestial attires save and except Siva or Mahadeva. But as

has been shown above Siva cannot be called '*Lengha-deva*'. So we have to search the pantheon of other sects to find out the deity in question.

Like the Brahmanical Hindus the Digambara Jainas also, worship a host of gods and demi-gods along with twenty four Tirthankaras. Like the Jaina monks who roam naked, their Tirthankaras are also installed naked in the temples. It is for the reason of housing the naked Tirthankaras in the temple, the said temple was probably known to the people as the '*Lengha-deva maṇḍapi*' or 'the temple of the naked god'.

The word '*Lengha*' or '*Lenga*' was probably the archaic form of the medieaval Bengali word '*Lengā*' or '*Lengtā*' meaning thereby sky-clad or naked. So it will not be wrong if we assume that the '*Lengha-deva-mandapī*' was nothing but a Jaina temple which enshrined the sky-clad image of a Jaina Tirthankara or Tirthankaras.

Incidentally it may be mentioned that even at present a temple in Dharapat in Bankura District is called "*Nyāngtā Thākurer Mandir*" by the simple village folk for the presence of a naked Jaina Tirthankara image therein [23] Another instance may be cited to ellucidate the point. Brahmachari Aksaya Chaitanya, a Hindu monk attached to R. K. Mission who travelled almost all the Hindu pilgrimages of West Bengal states that in course of his journey to Sankarpur in the Burdwan District, he came across a Jaina Tirthankara image who is worshipped by the village folk as '*Nyāntesvara Siva*'[24], simply for the nakedness of the deity. It is to be noted that the villagers have totally forgotten the Jaina origin of the deity in course of a few centuries.

Mr Kalidas Dutta discovered several Jaina Tirthankara images from the Sundarvans in the South 24-parganas. He states in the Varendra Research Society's *Monograph* that he discovered a very old stone image of Parsvanatha, the penultimate Tirthankara of the Jaina's from *daksin*-Barasat.[25] The find-spot of the said Parsvanatha image is only 15 20 miles away from the find spot of the celebrated Govindapur Copper-plate of Laksmana Sena wherein the term '*Lengha-deva-maṇḍapī*' occurs It is to be noted that the image was recovered during the digging of a ditch.

The famous Chinese pilgrim Hu-en-Tsang states that Samatata was a great seat of Digambara Jaina religion during the time of his visit. According to him the Digambara Jainas were very numerous there.[26] Samatata too formed part of the kingdom of the Senas[27] and a part of it was included to the Vardhamanabhukti during 12th century A.D.

In spite of the resurgence of the Brahmanical Hindu religion under the patronage of the Senas, Jainism probably was not completely wiped out of existence from this region in the 12th century A.D. So Laksmana Sena, a promoter of Brahmanical Hinduism might have settled a few Brahmins well-versed in Vedas to bring back the people of the area to the fold of Brahmanical Hinduism. It is to be noted here that Laksmana Sena, in spite of his liberal religious attitude, was in the habit of granting lands to Brahmins well-versed in Vedas, on the boundary of the temples of other sects as is evident from the Tarpandighi Copper-plate.

The Tarpandighi Copper-plate grant was issued by Laksmana Sena to a Brahmin who was given land on the very boundary of a "*Buddha-vihārī-devata*"[28] or a Buddhist temple. Likewise Laksmana Sena granted land to Vyasadeva Sarman referred to in the Govindapur Copper-plate on the very boundary of a pre-existing Jaina temple. These are examples how Laksmana Sena in spite of his professed liberalism in religions belief actively promoted the cause of Brahmanical Hinduism.

From the above discussion, it is clear that the composer of the *Praśasti* of Govindapur Copper-plate used the word '*Lengha-deva-maṇḍapī*' to signify a temple where in a sky-clad Jaina Tirthankara image was housed and owing to the presence of the naked deity in the temple, the temple came to be known as '*Lengha-deva-maṇḍapī*' or naked god's temple.

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23. A. K. Bandopadhyaya, *Bāñkurā Jelār Purākīrti*.
24. Brahmachari, Aksaya Chaitanya, *Bānglār Tīrtha*.
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26. Watters, *Yuang Chwang*, Vol. II, p. 64.
27-28. N. G. Mazumder, *Inscriptions of Bengal*, III.

Jaina Phraseology in the Bhagavadgita

K. H. Kamdar

I have observed the use of so much Jaina terminology in the course of my repeated perusal of the *Bhagavadgītā*. An attempt is made in this contribution to bring out the salient parallelisms. I have avoided full recital of the verses of the *Gītā* in the interest of economy of paper.

Jainism has ordered the laity and the monks to observe five *vratas* (vows) which are classified as *aṇu* (minor) and *mahā* (major) according to the status of the observer. The first and the basic vow is that of abstaining from injury to a sentient being and is named *prāṇātipāta viramaṇam*, *prāṇa* or life is discussed in great details by Jaina writers. In verses 46, 47 and 48 of the first Discourse (*Adhyāya*) of the *Gītā* we come across a conscious, though temporary, resort to this *anuvrata* by Arjuna, when he says to Sri Krsna that the Pandavas were being involved in the act of committing a great sin by preparing to kill their kith and kin in order that they might get royal pleasures. The grief is so overpowering that Arjuna would prefer being killed by the Kauravas in battle ; he would prefer to die at their hands, without arms, without resistance, and in the act of dying he would feel happy (*ahobat* etc , verse 45 ; *yadimāmapratikāram* etc., verse 46 ; and *evamuktvā* etc., verse 47).

I have found the great ideal contained in the famous verse 69 of the second Discourse (*yā niśā sarvabhūtānām* etc.) literally described more than once in the *Ācārāṅga-Sūtra*, as shown by me in the magazine *Jain* of Bhavnagar. The explanation for the parallelism is obvious. The consolidation of the *Ācārāṅga* and other *Sūtras* was done by learned Jaina monks who were originally Brahmins, well-versed in the *Upaniṣads* and the *Brahma-Sūtras*. The date for the *Ācārāṅga-Sūtra* is 2nd or 3rd century before Christ, although it was collated in its present form in the 5th century A.D.

The *Gītā* uses the phrase *prajñāvāda* in verse 11 of the second Discourse. This very phrase with a parallel meaning is read in the *Ācārāṅga-Sūtra* as pointed out by me in the *Jain* magazine of Bhavnagar some time back. The use occurs in the *Gītā* in verse 11 of the second Discourse where Sri Krsna rebukes Arjuna for giving expression to thoughts which were apparently prudent but which missed the deeper

sense of wisdom *prajñavādāṃśca bhāṣase* etc. The reader should note the use of the plural in *prajñāvāda*.

The concept of *cakra* (wheel) is very common to Jainism and Buddhism, the Asoka Cakra having been adopted by us as our national emblem. I read a reference to the same idea, although, I am afraid, its great significance has not been adequately brought out by critics. The word *cakra* (wheel) occurs in verse 16 of the third Discourse. The verse reads as *evaṃ pravartitaṃ cakraṃ* etc. I may add that the word *pravartita* is eminently Jaina and Buddhistic.

Jaina thinkers refer to eight kinds of *Karma*. *jñānāvaraṇīya, darśanāvaraṇīya, mohanīya, gotra, nāma, āyuṣya* and *antarāya* which cloud or obscure the soul's access to right knowledge (*samyak jñāna*), right faith (*samyak darśana*), right conduct (*samyak cāritra*). The terms *āvarana* and *mohana* occur more than once in the *Gītā* as applied to knowledge and conduct. I have not come across the use of the word *darśana* meaning faith or *śraddhā*, though there are several references to *śraddhā* (faith) in the text of the *Gītā*. The relevent verses are 38,39,40 of the third Discourse. Even the illustrations are the same as in Jaina philosophical literature. Sri Krsna says that true knowledge is wrapped up by ignorance just as flame is enveloped by smoke, as mirror is wrapped up by dirt, as embryo is wrapped up in aminion. The verses start as *dhūmenāvriyate* etc., *āvṛtaṃ jñānametena* etc., *etairvimohayatyeṣa jñānamāvṛtya* etc.

The word *mohana*, which is the same as the Jaina use of *mohanīya*, is found in verse 8 of the fourteenth Discourse, and verse 39 of the eighteenth Discourse, wherein Sri Krsna observes that *tamas* deludes (*mohana*) all beings (XIV, 8) and that happiness deludes the self in the beginning and by succession (*anubandha*) on account of sleep, indolence and indifference (*pramāda*). The word *anubandha* in the verse is essentially Jaina.

The concept of *bhāvanā* is basic to Jainism and Buddhism Haribhadra Suri has given an elaborate dissertation of the idea in his *Dharmabindu*. The *Gītā* refers to the concept several times as if it were expounding the Jaina creed [1] The homelessness of the Yati is referred to as also the *udāsīna bhāvanā* in verse 16 of the twelfth Discourse, as for instance, a person who is *anapekṣa udāsīna sarvārambha parityāgī* is dear to Sri Krsna.

A terse dissertation is found of this kind of *bhāvanā* in verse 20 of the fifth Discourse, where Sri Krsna observes *na prahṛṣyet priyaṃ*

prāpya etc. Srimad Rajacandra gives expression to the idea several times in his *Mokṣamālā*.

The other *bhāvanās* are *kāruṇya* (sympathy) and *maitri* (brotherhood). The two are conjointly mentioned in verse 13 of the twelfth Discourse which may be quoted in full, as it strikes as eminently Jaina :

adveṣṭā sarvabhūtānām maitrah karuṇa eva ca
nirmamo nirahamkārah samaduḥkasukhah kṣamī

The emphasis is mine. The concepts of *maitri* and *kṣamā* (brotherhood and forgiveness) are repeated by Jainas on the last day of the *Paryuṣaṇa* week. Vinoba Bhave persistently appeals to his readers to cultivate the same *bhāvanās—maitri* and *kāruṇya*.

The fourth *bhāvanā* is that of *pramoda*--feeling happy over the good fortune of others I have not found mention of *pramoda* in the *Gītā*.

The word *ārambha* is peculiar to Jainism. So are *rāga* (attachment), *dveṣa* (spite), etc. which are *kaṣāyas*. The phrase *sarvārambha-parityāgi* is read in verse 25 of the fourteenth Discourse of the *Gītā*. The words *māna* (honour), *apamāna* (insult), *bhaya* (fear), *krodha* (anger), etc. occur times out of number in the *Gītā*. The opposite of *ārambha* is *anārambha*. Sri Krsna says in verse 12 of the fourteenth Discourse that undertaking of *karma* (action), as also greed, desire, non-tranquillity (*aśama*), etc. generate from *rajas*. *Sama* is jointly used by the Jainas with *upaśama* (tranquillity) and is contrasted with destruction (*kṣaya*). In verse 12 of the fourteenth Discourse the *Gītā* describes the *samārambha parityāgi* person as one who have discarded all undertakings, who is self-composed in the midst of honour and insult, who is equanimous to friend and foe, as if he is beyond all *guṇas*. The description fits in with the condition of a Yati –self-controlled monk, who is defined as one who is devoid of *kāma* (desire), of *krodha* (anger) and who has control of his *cetas* (mind), in verse 26 of the fifth Discourse, and in verse 11 of the eighth Discourse. The Yati must be absorbed in *svādhyāya-sajhjhāya* which is a peculiar Jaina term. He must practise continence (*brahmacarya*) according to verse 8 of the eleventh Discourse. He is pure on account of knowledge and penance (verse 62 of the tenth Discourse). The Yati is also called Muni because his intellect is self-composed (*sthitadhī*), according to verse 56 of the second Discourse. The same idea is repeated in verse 5 of the eighteenth Discourse where the Muni is required to descard speech, etc. The *Gītā* uses in this verse the word *yukta* which identical with Hemachandra's usage is his *Yoga-śāstra*.

Of equal importance is the frequent use of the word *parigraha* which is a familiar word in Jainism and the absence of which constitutes the fifth *vrata* of the Jainas. It is termed *aparigraha*.

The concept has been made familiar to the present generation by Gandniji and after him by Vinoba Bhave. According to verse 53 of the eighteenth Discourse, the person who wants to be qualified for Brahman must abandon *parigraha* which is rendered into English as covetousness by Babu Bhagvandas and Mrs. A. Besant, but which really means property, possession.

The twin concept of *bandha* and *mokṣa* (bondage and release) so familiar to every Jaina is referred to in verse 18 of the eighteenth Discourse where the person of pure *sāttvika* intellect is in the position to know the essence of bondage and release. In verse 5 of the sixteenth Discourse *bandha* is spoken of as *nibandha*. It is the fruit of *āsuri* (demoniacal) possession. According to Jainism both *punya* and *pāpa* (merit and sin) lead to bondage ; even *puṇya* (merit) leads to *bandha* (bondage), for merit must yield its own result which is always good. In verse 60 of the eighteenth Discourse a surprisingly Jaina view is presented of *karma* (action) which attaches to the soul by the Nature—*svabhāvajena nibaddhah svena karmaṇā*

The *Gītā* speaks of *śubha* and *a-śubha* (good actions and bad actions) more than once. The secret (*guhyajñāna*) of release from *aśubha karma* (evil deed) is given by the *Gītā* in the first verse of the ninth Discourse and in the 28th verse of the same Discourse as for instance *śubhāśubhaphalairevam mokṣyase karmabandhanaih* (you will be free from the bondage of good and bad actions, etc.) Here we find reference to the *tatva* (essence) of *nirjarā* (shedding of *karma*, good and bad), a word which I have not been able to find in my reading of the *Gītā*.

Arjuna confesses the realization of the Truth by him at the end of the Dialogue in the famous verse 73 of the last Discourse, *naṣto mohah smṛtirlabdhā* etc. The word *smṛti* here is opposed to *moha* (delusion, infatuation) and is almost identical with *samyak jñāna* (true knowledge) of the Jainas. Arjuna's *moha* (delusion) disappeared and truth was realised by him (*smrtirlabdhā*). Jaina canonical literature is profuse with dialogues between Mahavira and learned Brahmins like Gautama, Sudharma, etc. who were his chief disciples and Skanda etc. in the *Bhagavati* and other *Sūtras* where the opponents are convinced of their delusion and become conscious of (*smrti*) a new conviction of true knowledge (*samyakjñāna*). They accepted conversion from Mahavira who said :

yathā sukham (as you please). The *Sūtras* describe them as *antevāsī* (those who lived nearest to Mahavira). The word is Upanisadic. Many of them *immolated* themselves on the Vipula summit at Rajagrha.

In verse 58 of the second Discourse, the *Gītā* gives the famous instance of the tortoise contracting itself just as the man of *prajñā* (wisdom) withdraws his senses from all objects. The same illustration is found in the *Uttarādhyayana Sūtra.*

Merutungacarya has repeated several phrases of the *Gītā* in his immortal *Bhaktāmara-Sūtra*, as for instance *ādityavarṇam* in the 9th verse of the eighth Discourse, *tvamasya viśvasya param nidhānam* in the 18th verse of the eleventh Discourse, also *puruṣah purāṇa viśvasya param nidhānam* in verse 38 of the same Discourse. Such illustrations can be multiplied

I have tried to bring out in this contribution the salient parallelisms between the phraseology of the *Gītā* and Jainism. The parallels are easily explained There was, in the age when the two literatures appeared on the scene of Indian thought, a common background for Jaina, Buddhistic and Brahmanical philosophical beliefs. Brahmins were the great co-ordinators of the rich culture of the age. In this adventure they borrowed freely from their rivals, the Jainas and the Buddhists, whose thought influenced the moral and ethical, as also the philosophical systems of the age. The culture was pre-eminently synthetic and elastic. It was tolerant. It could absorb successfully the best that was contained in the various systems.

I might be permitted to make one observation. Words like *śubha*, *aśubha*, etc. have been defined and explained in various commentaries by Jainas, Buddhists and Upanisadic scholars. It is suggested that we made a comparative study of the commentaries I am informed that a comparative study of the commentaries on Kalidasa's Meghaduta has been made recently in some Indian Universities. It is high time that similar effort be made in the direction of the study of commentaries of Jaina, Buddhistic and Brahmanical terminologies.

Some time back the reformist Jaina monk, Muni Sri Sanatabala wrote on Jaina thought in the *Gītā*. My contribution strikes a different note.

I have detected even semetism in the *Gītā* as for instance in verse 7 of the ninth Discourse : *sarvabhutāni kaunteya prakṛtim yānti māmi-*

kām/kalpakṣaye punastāni kalpādau visṛjāmyaham. A little known fact may be mentioned here. Al Beruni, the Arab traveller who visited India in about 1031 A.D. and who was a good Sanskritist, mentions in his Account of India some verses of the *Bhagavadgītā* which are not found in the text now extant.

I have referred in this brief article to some common terms bearing almost identical meanings in the *Gītā* and the Jaina *Sūtras.* A close study of Buddhist texts reveals the same identity. The late Prof. H. Jacobi was the first to point out the identity by citing the use of the term *āsrava* by the two sects, Jainas and Buddhists. This was done more than a generation ago. I was able to notice a repetition of the same experience in the last of the three lectures which were delivered in the last week of January, 1967, under the auspices of the M.S. University of Baroda by Prof. Prahlad Pradhan of the Utkal University, Bhuvaneshwar. The subjects of the three addresses were : (1) *Asanga* and *Mahāyānasūtrālaṃkāra,* (2) *Abhidharmasamuccaya* and Sthiramati's commentary on it, and (3) *Abhidharmakoṣa Bhāṣya.*

Abhayaruci
—A Splendid Drama on Love and Non-Violence—

P. C. Das Gupta

With the struggle of mankind for gaining a higher state of civilization since earliest times the main motives no doubt concentrated on the needs of existence and the assurances of an organised society. But, perhaps, there were individuals since the beginning of human culture who recognised unseen beams of light in their distinctive environments in epochs that have relegated in the past sometimes being either enshrined in vague memory or in the legends of yore. Despite all confrontations, rivalries and needs of nations and communities it was at the same time manifestingly the experience of man in generations to value the dignity of soul and the eternal glory of love and non-violence. Herein is concealed a secret which must have stirred the sensitivity of man since the dawn of civilization. Deriving the spirit of his theme from the *Yaśodhara Carita* the eminent playwright Sri Ganesh Lalwani has presented us the drama *Abhayaruci* which epitomises the sublimity of love and non-violence as a star of purest light sparkling high above passion, desire and greed. The story of *Abhayaruci* has the lyrical and touching quality of a ballad as it is distinctive in the composition of Lalwani's dramas or operettes. Staged in Mahajati Sadan in Calcutta on 8th April, 1979 by the young girl-students of the Jain Sikshalaya, Calcutta, the drama will remain ever memorable for its artistry and the central theme. In brief the story of *Abhayaruci* narrates how a warrior king who was eager to flow a river of blood before a goddess of his faith at last arrives at the realisation that, love and non-violence are more powerful than any magic or ritual and they can only instal a king and a beggar alike on the throne of peace. Maridatta, the lord of Rajapura and the conqueror of Rahra being under the influence of one Kaula ascetic Vira Bhairava ordered a sacrifice of 'one hundred thousand' living beings of all kind in pairs including a most auspicious looking pair of youths. The king was assured by the fanatical mendicant that, by doing so he would gain the person of the most beautiful Vidyadhara-kanya Jambhala whom he conjured before him by his esoteric prowess. Here it may be recalled that, the cult of the Kaulas often found expression through such rituals which spilled in unabashed grati-



Top—Kaula Vira Bharava arousing the flame of passion in the heart of king Maridatta who immediately orders the sacrifice of thousands of beings

Bottom—King Maridatta experiencing the unbounded serenity of non-injury at the very presence of the young saints who are embodiments of love and forgiveness.

fication of senses. Here Vira Bhairava appeared as an extremist. Being smitten with desire Maridatta ordered for the holocaust even at the natural protests from his beautiful queen. At this time the Nirgrantha Sraman Acarya Sudatta was travelling near Rajapura seeking alms and among his followers were the young mendicant Abhayaruci and his younger sister Abhayamati. Continuously fasting for eight days the young mendicants, the brother and sister entered into Rajapura only to be caught by soldiers who at last found a human pair worthy for sacrifice due to their look of impeccable purity and auspicious demeanour. At this action of royal troops the citizens protested and challenged the authority of religion and the king. They already despised the sacrifice of innocent animals before Candamari and now their feelings almost reached the point of revolt. When the earth trembled at the moment even the loyal soldiers were uncertain of their action, especially when it involved two young apostles of peace and non-injury. In the moment of danger Abhayaruci maintained his fortitude cherishing love for all including his tormentors. When Abhayamati wept being a child as she was Abhayaruci consoled her by telling that in the path of unknown destiny the death will sooner liberate their souls from the bondage of mortal existence. Eventually, they were both brought to the place of sacrifice before the shrine of Candamari. Here Vira Bhairava encouraged Maridatta to complete his work. The horror of the atmosphere of the site was increased by a dance of goblins as if thirsty for blood. The king with his sword in hand was struck with remorse at the approach of the young mendicants bound with chains. He heard from within that, killing and unrighteousness were undeserving of a monarch who on the contrary was expected to bestow protection to all. The glow of calm and sublimity produced by Abhayaruci and the heavenly innocence and sweet conviction of Abhayamati towards the ideal of detachment and dedication of the self as prerequisite of non-injury to all living beings drew Maridatta to a world of peace and beatitude. The king experienced a joy hitherto unknown to him. Vira Bhairava tried to dissuade him from the new path of bliss by displaying some of his esoteric feats but all his gimmicks failed to produce any result. Unable to resist perhaps the feelings of his inner soul admiring unwillingly the blossom of comprehension that was unfolding its petals within himself he left the place with his companions. The awe created by the blood-red garments and the matted hair of the Kaula indulging in rituals of passion disappeared before the eternal effulgence of the principle of non-violence and sympathy for all beings in pain and sufferings. The absolute comprehension of this very ideal of non-injury or *ahimsā* is required for the Nirgrantha for achieving the ultimate knowledge as gained by the Kevali. In the last scene of the drama enacted Maridatta seeks refuge in his new shrine of knowledge

and is further amazed when his Vidusaka Kapinjala reports him that, Abhayaruci and Abhayamati were actually the children of his own sister who was the queen of the ruler of Malava. At the moment of reunion, love and repentence, it was also reported that Arya Sudatta, the Jaina saint had entered the city of Rajapura. The gloom of anxiety and violence was now dispelled by the purest light of *ahimsā* and the comprehension of the agony of beings.

The story of Abhayaruci is certainly a lyric on non-violence and love and here one will experience a melody that echoes the distant voice of Neminatha and the plaintive tune of some past annals. The celebrated poet Jayadeva also tells in his immortal rhyme that Visnu manifested as the Buddha in one of his *avatāras* to stop sacrifice of animals.

"You despised all the Veda where slaughter of cattle is taught
As ritual, O you of merciful heart,
O Kesava, you in the form of the Buddha—
Be triumphant Hari, lord of the world !"
(From the *Gita Govinda* tr. by George Keyt)

Obviously, a drama like *Abhayaruci* has the sublimity of classic composition of bygone days when ballads on the greatness of man were sung by bards to listeners of all age. The drama pleads for the beatitude that may only be achieved through non-violence and love. The parts played by Sri Chandraprabha Kochar and Sm. Raj Sethia respectively as king Maridatta and his queen were impressive while the acting of Sm. Swapna Lunia as Kapinjala, the court-jester and that of Sm. Prem Bachhawat as Nipunika appeared fascinating within the scope of the play. Perhaps, the most striking performance was made by Sm. Vijaya Bachhawat as Abhayaruci and Sm. Sarita Sharma as Abhaymati. While Sm. Vijaya Bachhawat kindled life in her role with her voice conveying the noblest feelings of the Nirgrantha, the grace and sweetness of Abhayamati appealed the audience in moments of anxiety and confidence. Though still a child Sm. Sarita Sharma with her slender form and soft looks could lend colour to the ideal of chaste beauty before the backdrop of events as narrated in the tale of *Abhayaruci*. Among others who acted in the drama due credit may be given to Sm. Rajani Choraria who acted as Vira Bhairava and to Sm. Shashi Begani who acted as Vidyadhara-kanya Jambhala. The roles of Sm. Usha Gupta and Sm. Pramila Baid as the soldiers of king Maridatta and those of Sm. Laksmi Surana, Sm. Mina Sethia, Sm. Pramila Kochar and Sm. Sangita Bothra as citizens protesting against the action of the soldiers deserve praise for creating an atmosphere exuding the feelings of reality. The parts played by

Sm. Nirmala Banthia, Sm. Sarita Rateria and Sm. Chandrika Maru respectively as Jinadasa, Jinapalita and Jinaraksita, the followers of Acharya Sudatta are also worth mentioning.

The performance of the drama *Abhayaruci* includes two dance ensembles, one celebrating the spring and the other representing the joy of blood-thirsty goblins at the site of execution where Abhayaruci and Abhayamati were drawn in chains. The dances performmed on stage were very fascinating and the first one epitomised the exuberance of spring and the second one communicated the horror of the mass sacrifice. Choreographed by Sri Narayan Sarkar and Sri Yogendra Narayan the dance ensembles appeared fascinating and admirably co-ordinated. The drama was directed by Sri Rajendra Sharma who is a recognised expert in this branch of art on stage. Sm. Rajkumari Begani who has rendered an excellent translation of the drama from its original Bengali into Hindi had also devoted her talent and endeavour for its successful presentation on stage. She also rendered her active co-operation when Abhayaruci was earlier staged on 10th March, 1979 at Sikharji, the holy mountain of Pareshnath. The music accompanying the drama in performance flowed, murmured and rippled in moods of events. This will again give credit to the eminent musician Sri Robi Biswas and his party. The costume for the stage version of *Abhayaruci* was supplied by Rupayan, Calcutta, while the lighting effect was brought about with skill and efficiency by Sri Anil Saha. In a word, *Abhayaruci* will be ever remembered as an emblem of eternal truth.

Muni Sri Mahendra Kumarji 'Pratham'



Muni Sri Mahendra Kumarji 'Pratham', a well-known Jaina monk, passed away in Calcutta on April 5. He was 48.

Born in 1930, at Rajaldesar in Rajasthan, Muni Mahendra Kumarji was initiated into monkhood in 1941 when he was eleven years old. He had his initiation in the Terapanth Sect headed by Acarya Tulasi in which he lived the best part of his life. A few years before his death, he had some differences with his spiritual master so that he was forced to leave the order, but he continued to fulfil the same austere routine as before so that he was held in high esteem by men and women of the Terapanth Sect who visited him frequently and paid their homage.

The life of a Jaina monk is very simple and unostentatious and so was that of Muni Mahendra Kumarji, but behind all his simplicity lay a great personality which was unique. He was also a great classical scholar with profound knowledge of Sanskrit and Prakrit, in which he could produce instant verses. Later he acquired a good command over Hindi and produced 27 parts of Jaina stories, some of which have been translated and printed in English. Muni Mahendra Kumarji was the author of many works, may be about 100, of which about 80 are already in print and the rest in the pipeline awaiting publication. He had a powerful memory which he had demonstrated at several places in the presence of distinguished gatherings and because of which he was called Satabadhani. A few years before his death, his followers and admirers conferred on him the title of 'Upadhyaya' and 'Adhyatma Yogi'.

Never robust, Muni Mahendra Kumarji had always a poor health and was suffering from several ailments. A few months before his death, he was a victim of an accident which must have hastened his exit from the world. We pay our homage to the departed soul.

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